

To approach a changed way of thinking about animal-human relations, as this dissertation sets out to do, it is worthwhile to consider more than just ethical implications. Wajdi Mouawad's text *Anima* (2012) makes this clear by poetically questioning the boundary between animal and human. In the Western tradition, the ability to use language is closely tied to political participation, a concept deeply intertwined with the Aristotelian dichotomy between “noise” and “language.” This twofold framework provides a nuanced lens for exploring animal-human relations in narrated texts. In Wajdi Mouawad's novel *Anima* (2012), the presence of narrator animals who are nonhuman disrupts the established order of the community within and outside the text's diegesis by articulating minor perspectives that are typically marginal or submerged. Such a “minor” discourse (see Deleuze and Guattari 1975 and 1980), which is able to escape the “major” perspective of the dominant discourse, can potentially appear as a literary and conceptual “becoming-animal” (ibid.). The trace to which the novel *Anima* (2012) leads us shows that animal narrators can define and set in motion human-animal relationships as changeable narratives. This suggests the potential of an “écrire comme un rat . . .” (Deleuze and Guattari 1980, 293) by involving the perspectives from rats, birds, fish, insects, dogs, and cats, thereby abandoning the prescribed paths of representation and their associated hierarchies and transforming them into a continuous becoming-animal, as a “becoming-minor” (Deleuze and Guattari 1980, 302). This approach to writing, characterized as a minor practice, creates “lines of flight” (Deleuze and Guattari 1975, 15) that diverge from the silence often associated with animals by introducing a process of becoming-minor within the narrative itself. However, the analysis of the novel also reveals the limitations of such writing in the sense of Deleuze and Guattari. In Mouawad's text, the animal is not simply a line of escape for nonidentitarian thinking, but rather a topic in its own right. Nevertheless, the novel, when read in relation to Deleuze and Guattari's conceptualization of becoming-animal, provides a compelling response to the question of how human writing practices can disrupt species boundaries through narration. However, it does not address the question of what a nonhuman animal writing practice might look like or what species such as rats, dogs, spiders, or cats might have to say about *Homo sapiens sapiens*. Nonetheless, this is not the primary focus of the narrative text. The conceptually reframed animal-becoming as a narrative strategy and writing practice at once disrupts established institutions in the sense of Deleuze and Guattari (ibid. 1980, 302) and allows the intervention to be experienced through reading, as the animal narrative perspectives challenge the conventional view of truth and disrupt a binary-hierarchical epistemology.

*Anima* (2012) analyzes the crises manifesting in human relationships with nonhuman animals in greater detail. The text conceptualizes animals as narrating beings who reveal truths about murder and humanity to the human reader from a minor perspective. The human narrative perspective—which concludes the novel—is able to recognize this truth solely through the animal perspectives, in the same way that the readers do. The narrative text, therefore, provides access to the truth through the perspective of animals, rather than through the perspective of humans, who nevertheless remain a focal point. This radical method of narration makes it possible to perceive the relationships between animals and humans, similar to how knowledge is gained through a laboratory experiment, without determining their nature. This approach invites a poetological interrogation of the animal-human relations in the present, challenging our preconceived notions of animal language ability and truth. Rather than a conventional, linear progression of character development, the narrative employs a multiperspectival approach, integrating the perspectives of both humans and animals. This integration enables a poetological inquiry into the ultimately arbitrary “abyssal limit” (Derrida 2010a, 57) between human and nonhuman animals within the fabric of language itself. Mouawad’s narrative neither determines the boundary between animal and human, nor establishes it as static; rather, it facilitates a dynamic relation between the two through the constant shifts in perspective of a literally and poetically performed becoming-animal. This is how it delineates a conceptual framework for the “line of flight” (Deleuze and Guattari 1987, 15) and reveals the notion of a “deterritorialization of language” (Deleuze and Guattari 1988, 242). The notion of becoming-animal emerges as a minor writing practice, affecting all narrators, both animal and human; the human protagonist Wahhch; and the readers on the level of extratextual reality. Such a minor narrative practice allows the literary text to diverge from the conventional paths of representation, enabling this “pensée poétique” (Derrida 2006, 23) to be understood as a “pensée d’animal” (Derrida 2006, 23) in Mouawad’s text, as it is infiltrated by becoming-animal. The potency of such minor narratives lies in their ability to disrupt conventional modes of representation. Nevertheless, this narrative ultimately proves unable to provide a concrete solution to the physical and material violence characterizing contemporary life. It does, however, facilitate the identification of potential lines of escape that aim at a new language, as elucidated in the text. This language, presented as a means of escaping the vicious cycle of violence that is prevalent in the contemporary world, remains concealed in the depths of the ocean and must be brought to the surface by a creature of this world. The novel initially thematizes this line of flight only as a possibility; however, this possibility can be interpreted as always already inherent in the process of becoming through the narrative text itself, which connects multiple animal and human log-

ics and perspectives. Mouawad's novel *Anima* (2012) thus poetically shapes a new world consciousness—one that includes animal and human beings. It does not promise all-encompassing insight, but it does point to a minor universality. The text identifies relations as central, while no longer conceptualizing animals and humans as opposites. Instead, it presents them as coemerging beings in a relational becoming that signifies the process of becoming human.

